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FM PHASIS

programs may 1 - may 20

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about the cover

Music is what WRMC brings you, at least 20 hours a day. In this isue, several DJ's who are exponents of specific fields of music discuss their favorite albums and performers of the year.

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FM PHASIS is published throughout the academic year and is delivered free of charge to all members of the college community. If you live outside the college, subscriptions are $2.00 for the entire academic year. All requests for subscriptions should be mailed to **RMC, BOX 800, MIDDLEBURY COLLEGE, MIDDLEBURY, VERMONT05753.** Make all checks or money orders payable to **Rhetorical Materials Company.**

Vol. II, No. 4, May 1, 1972

Regular programming ends May 16 at 2 A.M. with Neilda Lee's Soul Show. WRMC will return to the air at 8 A.M. that morning. Through reading and finals week, broadcasting will continue during the hours between 8 A.M. and 2 A.M.

'The Good Will Bank'

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jazz

Charlie Mingus

By BRET MARCUS

Artistic integrity and public acclaim have often been in conflict in the world of jazz, with notable exceptions like Charlie Parker and Duke Ellington. Charlie Mingus is one musician whose volatile personality and uncompromising musical standards have often kept him from achieving the audience and acclaim he so richly deserves. 1972, however, may be the year in which Mingus will have finally "paid his dues".

Some three years ago, I heard Mingus at Slug's, a little hole in the wall in New York's forbidding East Village. At one point, a drunken woman screamed out, "Play "A Train," a tune reminiscent of the better times with Ellington, Parker, Powell and Tatum in the late forties and early fifties. Mingus wearily replied, "I'll give anyone $25 . . no $50 to get that bitch outta here."

But now Mingus the bassist, composer, and innovator has remerged from a decade of inactivity and depression.

Last year, his autobiography **Beneath the Underdog** was published—— a fascinating look into the often tormented psyche. Columbia Records has contracted him and his first album on that label has just been released, **Let My Children Hear Music**. Most important of all, the music of Charlie Mingus is once again all there, whether at a packed concert at Philharmonic Hall or a Monday night gig at the Village Vanguard.

In spite of Mingus' public rediscovery, I suspect he will remain dedicated to his music, of which he says, "It is my epitaph from birth til the day I first heard of Bird and Diz. Now it's me."

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soul

Issac Hayes, Roberta Flack

By NEILDA LEE

Soul music is probably one of the hardest things to define. For many people it takes on a diversity of meanings. I think that most people would agree though that the sound expresses the experience of living, a way of feeling, and a style of loving. Black people can relate to this "sound" so much because it is not only about them——it is them. Many people can appreciate soul music. Only those who live this life can truly experience and understand.

Picking the top recordings is close to impossible. Experience is expressed truthfully in numerous ways. However, to the best of my knowledge, I think that you will find below the songs and albums which depict the best of "Soul" for 1971-72.

Shaft——Isaac Hayes, the Black Moses of music, completely outdid everybody with this soundtrack. The songs on this album really make the movie. The album succeeds in relating the life style of a Black man——John Shaft. When a listener can feel this experience in the songs, then he can understand and appreciate the talent and feeling that went into the creation of **Shaft**. The "Theme from Shaft" expresses well the kind of brother that's being described. But for those of you who like to really get into music, for a deeper comprehension,, check out "Do Your Thing", "Soulsville", "Walk from Reggio's" and "Ellie's Love Theme".

Quiet Fire——So much has been said about Roberta Flack that I must feel repititious. She is perhaps the most innovative while softly dramatic singer performing today. Her latest album shows her at her best. It is, I think, the logical album to follow **First Take** and **Chapter Two**. These presented different views of Sister Roberta as an artist. **Quiet Fire** is her, in completeness. Roberta Flack cannot be better defined than as "quiet fire". I would recommend "Will You Still Love Me Tomorrow", "To Love Somebody", "Sunday and Sister Jones", "Go Up Moses" and "Bridge Over Troubled Waters".

Let's Stay Together——Al Green was voted the most promising singer of 1971-72. His recording of "Let's Stay Together" hit the charts and moved everything else off until it reached no. 1/ His voice is superb and the song is even better. It's a Black love experience. The following lines say more about this song than I ever could——"whether times are good or bad and we're happy or sad, let's stay together".

The Stylistics——Choosing a group——I'm not sure that I can. The brothers that everyone is talking about are The Stylistics. Relatively new to the music world, they have created a sensation. Their voices are indescribably fantastic and they ae singing about love. That is an unbeatable combination. Most of the songs on the album have been a hit in their own right. Still on the top of the charts is "Betch By Golly, Wow". Previously in the top ten were "You're a Big Girl Now", "Stop, Look, Listen" and "You are Everything". These young exciting brothers from Philly will be around for quite some time to come.

The music speaks for itself. No one but the artists can give you a true explanation of what it is all about. So 'nuff said'.

PROGRAMS, may 1 to may 20 WRMC 91.7 FM

Sunday

12 AM*Rob Munier/Ron Bundick: Rock, Jazz
2 AM Chip Ellison: Heavy Rock
4 AM Pat Ferrell (Queenie): Rock, Soul
6 AM*Lani Morrill/Mitch Pulver: Light Rock, Folk
8:30*Debbie Eaton: Folk, Rock

11 AM Chapel
May 7 - College Chaplain
May 14 - Holy Communion

12 PM Doug McMahon: 19th and 20th century music, featuring string works, violin concert and the like.
2 PM Bob Polifka: Opera of the Week
May 7 - A whole afternoon of Gilbert and Sullivan.
May 14 - **Maria Stuardo** by Dunizetti.
6 PM*Gavin T. Cullen: Jazz
8 PM*Bret Marcus: Jazz
10 PM*Night Talk: An hour community talkshow when the telephone lines are open for comments and questions directoed toward special guests.
11 PM Weekend News Round-Up
11:15 Jock Talk - Flash Freundlich and Ned Duffy: "Because the coach said so."
11:30*Neilda Lee: Soul Music

Monday

12 AM*Neilda Lee: Soul
2 AM Josef Ycas (The Mad Lithuanian)
10:30*Hugh McElaney/Larry Thomas: Heavy Rock

Tuesday

12 AM*Jack Kendree: Heavy Rock
2 AM Steve Snow: Folk, Rock
4 AM John McGrath & Alan Finkel: Rock
6 AM*Jeanne Meserve: Light Rock
8 AM*Dave Minot: Light Rock and Jazz
10 AM*Melvin McLeod: Folk, Rock
12 PM*Ned Duffy & Rick Burkhardt (Stars, Inc.)
1:30*Bret Walrath: Rock
3:30 Henry Whitney: Classical
May 2 - Classical for people who don't like it, or Rock for classical fans, Part I, featuring Zappa's **200 Miles.**
May 9 - Classical for people who don't like it, Part II,
5:30 Jay Hulme: Classical
May 2 - Assorted short contemporary pieces.
May 9 - Barber: Symphony No. 1.
7:30 Evening News
8 PM Feedback: When the listeners become the producers
9 PM John D. McDonald: Classical
May 2 - "The unheard-of composers I love."
May 9 - "A whole program of music that you probably won't like but could get to like."
10:30*The Flash Freundlich Insanity: Anything Goes
7 PM The Spanish Show
7:30 Evening News
8 PM Brad Gordon: Music of the 20's and 30's
8:30 Upbeat: Each week, Bill Kraus interviews members of the town and college governments.
9 PM Lecture Broadcasts, Concerts, Specicials.
10 PM*Seth Steinzor/Tom Lehman: Anything

Thursday

12 AM*Rick Goodwin/ Collette Camille
2 AM Bill Downing: Wierdness
4 AM Peter J. Parnegg: Mixed
6 AM*Tom Lynch
8 AM*Regztem Trebor: Folk, Rock
9:30*Paul Graef: Light Rock
12 PM*Fritz Riep: Folk
1:30*Mark Wilson: Everything
3:30 Chris Ackerman: Classical
May 4 - Middlebury students perform
May 11 - Childhood
5:30 David Klimczak: Classical
7:30 Evening News
8 PM*Nick Bogert & Mark Patinkin
10 PM*Bud Allen: Rock, Country

Friday

12 AM*J.C.Samuels: Rock, Soul
2 AM Annie Martin: Folk
4 AM Russ Frisbie: Rock
6 AM*Jerry Gundling: Folk
8 AM*Diamond Jim Gamble: Country
10 AM*Per Lorentzen: Blues, Jazz

6 AM*Lyon Filmer: Light Folk
8 AM•Denis O'Hayer: Folk
10 AM*Mike Hassig: Light Jazz
12 AM*Robin Cruise: Not too heavy, not too light...
1:30*Dave Brody: Rock, Rhythm, and Blues, New Releases
3:30 Classical Music
May 1 - Music of Schumann and Schubert. John Allard, host.
May 8 - Renaissance and Baroque music, featuring lute and guitar music: a lute suite of Bach, dances by Attaignant, etc. Ginny Clark, host.
5:30 Classical Music
May 1 - Mozart: Eine Kleine Nochtmusick; Haydn: Symphony #5 ("Farewell"). Andy King, host.
May 8 - Ravel: Concerto in G Major (piano); Shostakovich: Concerto #2 (piano). Ric Hill, host.
7 PM The French Show
7:30 Evening News
8 PM The Thursday Concert Series Broadcast
May 1 - The Shatung Traditional Music Group
May 8 - Performance of Dr. Fanning's Organ Students
9 PM Richard T. Prario: Classical
May 1 - Organ works of Olivier Messiaen: Three Preludes and Fuges, "Le Banquet Celeste" (Marcel Dupre, organist); "L'Ascension" (Olivier Messiaen, organist).
May 8 - "Mass of the Outcasts": a liturgical Mass recorded in the African Republic of Mali. Bulgarian folk songs and dances.

magazine and hung on your wall for convenience.

(Key: * denotes programs with news and weather, every hour on the :55. **WRMC-FM** reserves the right to cancel, re-schedule, or substitute for any programming, without advance notice to its listeners.)

Wednesday

12 AM*Cullen Crispen: Blues
2 AM David Foss: Rock
4 AM Bill Landry: Rock, Folk
6 AM*Bruce Schenker: Good tunes and special surprises
8 AM*Dick Wilbur: Rock
10 AM*Jim Douglas Good Morning Show: Top 40, Oldies
12 PM*Jamie Howarth: Rock
1:30*Dick Keenly: Rock
3:30 Gail Glendinning: Classical
May 3 - Debussy: piano music (Children's Corner).
May 10 - Violin music: Debussy sonata for piano and violin.
5:30 Classical Music
May 3 - Schostacovich: Symphony # 10. David Brittain, host.
May 10 - A Far Eastern Study: Zen Buddhist Chants: Indian sador music; "Asterism" by Toru Takimitsu (a modern Japanese plea) and maybe some Chinese classical music (vocal and ensemble). Susan Carlisle, host.
1:30*Rick Bamberry: Rock
3:30 Joel Levenberg: Classical
May 5 - Schoenberg, Von Heute,
May 12 - Haydn: Toy Symphony
5:30 Chris Sweeney: Classical
May 5 - "The Schumann I Love"
May 12 - "The Chopin I Love"
7:30 Evening News
8 PM*The Walter Hogg All-Time Extravaganza
10 PM*Causton A. Toney: Soul

Saturday

12 AM*Bob Van de Velde: Exciting Rock
2 AM Victor Beard: Rock
4 AM Melissa Blackmer: Folk
6 AM*Sandy Meldrum: Light Rock
8 AM*Dave Fletcher: Light Rock
10 AM*Russ Marrazzo: Mixed Music
12 PM*Keith Oberg: Light, Heavy Rock
2 PM*Dave O'Connor: Folk, Jazz
4 PM*David Kester: Rock, Blues
6 PM*Ed Gee: Sleazy Ed's Gold Rush
8 PM*Tui Coombs: Soul, Rock
10 PM*John Bell: Anything Goes

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. .The names are limitless . . . The Taylors, James and Liv, Arlo Guthrie, Paul Simon, Neil Young, Elton John, Dave Mason, Phil Ochs, Tim Hardin, Tom Paxton, Eric Anderson, Gordon Lightfoot . . . the women are as limitless . . . Judy Collins, Joni Mitchell, Joan Baez, Mary Travers, Janis Ian, even Carole King and Laura Nyro. So I've picked who I've considered "important". A man who has influenced folk music for over a decade and a woman whose star is rising.

It's interesting to note the bias so many people have against female folk singers. But can anyone deny the importance, this year, of Joni Mitchell's **Blue** Album, Carole King's **Music** and **Tapestry** and, from a new artist, Carly Simon's **Anticipation**.

While lying on a beach this summer, I first heard Carly Simon blasting from a dozen transistor radios. The song, "That's The Way I've Always Heard It Should Be," was a break from the droning bubblegum the station had been playing. About married life, it was haunting, unforgettable. The next time I heard Carly Simon, she was in concert at Albany State, as the opening act for Liv Taylor. The lady managed to take over the show. The vitality, the voice——after a few cold numbers the show was soaring. Song after song, better and better. The crowd wouldn't let her leave.

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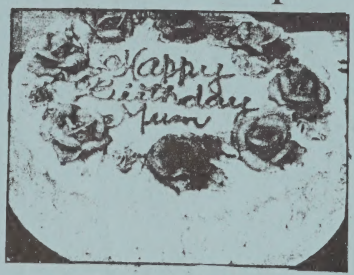

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Bob Dylan
Carly Simon

Dylan, legend, superstar and mystery. Around 20 albums to his name, he still remains mysterious, reclusive. I remember the rumors that he would appear at Woodstock. And when, last summer, two major powers met, when Harrison brought him on stage at the Garden, what else could the crowd do but rip the place apart? Listening to **Bangladesh**, it's Dylan as I remember him when I was in my first days of high school with the Peter Max poster of Dylan on my wall. He'll be the same when his next comes out. The same in that every album is art, the complete masterpiece. Nashville Skyline, John Wesley Hardin. And if you're one of those "I like his songs, but not when he sings them" types, consider, if you can, the countless number of performers who've done his songs or the number of his imitators who've lost or won.

Dylan, a force that has influenced music, and Carly Simon, a product of that influence——important names in folk this last year.

Bob Dylan and Bangladesh

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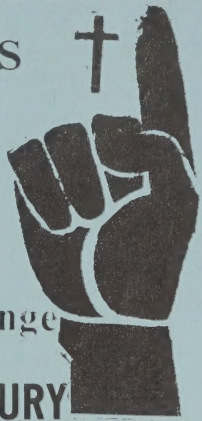

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country-western

Merle Haggard
Dolly Parton

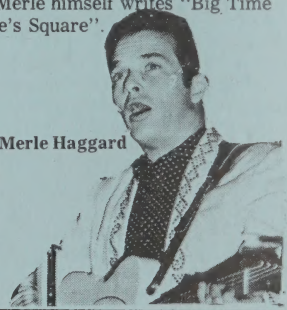
By BILLY LEE HILL
and BUD ALLEN

It's been a strange time for country-western music over the past twelve months or so. A black man was voted performer of the year, a former Rhodes scholar became one of the most prolific writers of shitkicker hits and Earl Scruggs (once referred to as "the Paganini of the five string banjo") has broken up with his long-time accomplice, Lester Flatt, and started a rock band with his two sons. Country music has also shown trends toward both easy-listening and rock (both in arrangements and material), perhaps because attempts to deal with contemporary subjects in the straight country idiom have so often been very lame. It's probably no accident that some of the best country writers still write songs about the Depression.

Merle Haggard, having apparently forsaken the role of being the Paul Kantner of Middle America, has settled down to being the best singer-songwriter around. He's displayed considerable versatility with easy-listening-style hits ("Carolyn"), country songs about hard times in the '30's ("Daddy Frank, the Guitar Man") and semi-rock songs like "Huntsville" (which tied Waylon Jennings' rendition of "Mississippi Woman" for freakiest-country-song-of-the-year). Unlike Johnny Cash, he can also carry a tune.

Female country singers have shown a marked propensity for the easy-listening trend. Dolly Parton is our favorite because she has a really fine voice (as evidenced on her single of last year, "Muleskinner Blues") and sometimes writes good songs. Linda Ronstadt, when she sings country material, is just about as good, though she gets only occasional airplay on C&W stations.

It has to be a strange year when the Grateful Dead record "Mama Tried" and Merle himself writes "Big Time Annie's Square".



Merle Haggard

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classical
Bernstein's Mass, Beverly Sills

By ROBERT POLIFKA

This was a good year for classical. There were two people responsible for what I hope will be a continuing trend of universal appreciation of classical music: Beverly Sills, a singer and Leonard Bernstein, a composer.

Leonard Bernstein's Mass was both the classical and the social event of the year. It is unfortunate that the value of the piece may have been obscured by the fact that it was the opening showpiece at the New Kennedy Arts Center in Washington, D.C. The music borrows from every source conceivable. The Mass has traces of sacred church hymns, opera, blues, rock, soul, gospel, jazz and broadway woven into it. It is an exciting conglomerate set in classical conventions.

As good as the Mass is, however, my choice for the most significant classical recording of the year is an operatic one. It is **Maria Stuarda** by Gaetano Donizetti (ABD Audio Treasury ATS 20010/3). Starring the two great sopranos, Beverly Sills as Maria and Eileen Farrell as Elisabetta this recording is a great success. Aside from being vocally stupendous, it is symbolic of the trend to rediscovery and dramatization of bel-canto opera.

Beverly Sills, in and of herself is a musical marvel. Not since Maria Callas has an opera singer attracted public attention. When an opera singer becomes cover stories of national magazines, something is unusual. And Sills is, indeed, something unusual. She has an exciting, light coloratura voice which is perfectly controlled. If she does not have a voice of the most beautiful sound, she certainly has an amazing dramatic sense.

Sills is particularly stunning in the last scene as Mary, Queen of Scots, faces execution. The pathos she emits; the sense of despair and hopelessness are overwhelming. A voice more exciting than beautiful is, of course better in the fast than the slow passages, but this is to be expected. Sills is able to make the role exciting, even when the composer didn't help much.

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